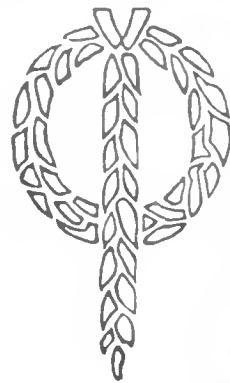


Mary Rosalie Haslett



### Harfe solo.

	<sup>Netto</sup>
<b>Alberstoecker, Carl.</b> Drei kl. Vortragsstücke.	
op. 4. Romanze .....	1 20
op. 5. Marsch .....	1 20
op. 6. Tokkata .....	1 80
<b>Dizi, F.</b> Sonate Pastorale .....	2 —
Grande Sonate .....	2 50
Neue, von W. Posse revidierte Ausgabe.	
<b>Holy, Alfred.</b> op. 12. Drei kleine Stücke.	
a) Notturmo	1 50
b) Ständchen	
c) Canzonette	
<b>Huber, Walter.</b> op. 5. Andante religioso	1 50
— op. 12. Valse lente .....	1 50
<b>Kastner, Alfred.</b> op. 10. Deux morceaux faciles (sans pedales) .....	1 50
— op. 12. Zwei Stücke .....	2 —
a) Souvenir. b) Arabeske.	
— Deux Esquisses (Mélancolie. Joie) ..	2 —
<b>Oberthür, Charles.</b> Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) .....	1 50
<b>Poenitz, Franz.</b> op. 68. Klänge aus der Alhambra .....	2 —
— op. 76. Adventklänge. Präludium .....	2 —
— op. 77 No. 1. Abendfrieden .....	1 80
— op. 77 No. 2. Nocturno .....	2 50
— op. 78. Maskenscherz. Salonstück ..	2 —
<b>Posse, Wilhelm.</b> Mazurka .....	1 50
— Tarantelle .....	1 50
— Improvisationen .....	2 —
— Zwei Walzer. No. 1, 2 .....	1 50
— Sechs kleine Stücke .....	2 —
No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.	
<b>Schücker, Edmund.</b> op. 28. Legende ..	2 —
— op. 35. Fantasio appassionato .....	3 —
— op. 37. Elisabeth Gavotte .....	1 50
— op. 38. Barcarole .....	2 —
— op. 41. Henrica. Nocturno .....	2 —
<b>Snoer, Johannes.</b> op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ .....	2 —
— op. 52. Zwei leichte Salonstücke.	
a) Capriccio marcial .....	1 50
b) Capriccio melodieux .....	1 50

	<sup>Netto</sup>
<b>Snoer, Joh.</b> Vier leichte Vortragsstücke.	
op. 102. Romance .....	1 50
op. 103. Nocturne .....	1 50
op. 104. Capriccio marcial und Intermezzo .....	1 50
op. 105. Konzertwalzer .....	1 50
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.	
No. 1. Morgenstimmung .....	1 50
No. 2. Waldesrauschen .....	1 50
No. 3. Am Bach .....	1 50
No. 4. Elfentanz .....	1 50
No. 5. Abendlied .....	1 50
<b>Spohr, L.</b> op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50
Revidiert von W. Posse.	
<b>Stahl, Ernst.</b> op. 41. Les Adieux (Abschied) ..	1 50
— op. 42. Serenade .....	1 50
— op. 50. An der Quelle. Salonstück ..	1 50
— op. 56. Marguerite. Gavotte .....	1 50
<b>Tedeschi, L. M.</b> op. 31. Marionetta. Humoreske .....	1 50
— op. 32. Pattuglia Spagnuola .....	1 50
— op. 34. Suite .....	4 —
— op. 37. Etude Impromptu .....	2 —
<b>Theumann-Schetochina.</b> Rhapsodie hongroise .....	2 —
<b>Trnček, Hans.</b> op. 7. Schubert-Fantasie ..	2 50
— op. 30. Novelette .....	1 50
<b>Verdalle, Gabriel.</b> op. 1. Andante religioso ..	1 50
— op. 2. l'Oiseau-Mouche .....	1 50
— op. 3. Petite Marche .....	1 50
— op. 4. Aubade .....	1 50
— op. 5. Sérénade .....	1 50
— op. 6. Romance sans paroles .....	1 50
— op. 7. Adagio .....	1 50
— op. 8. Valse caprice .....	1 50
— op. 9. Mazurka .....	1 50
— op. 10. Barcarole .....	1 50
— op. 19. Valse lente .....	2 —
— op. 23. Saltarelle .....	1 50
— op. 27. Sevillana .....	1 50
— op. 33. Invocation .....	1 50
— op. 34. Doux songe .....	1 50
— op. 39. Lucciola .....	1 50
— op. 40. Danse slave .....	1 50

	<sup>Netto</sup>
<b>Verdalle, Gabriel.</b> op. 41. Légende bretonne .....	1 50
— op. 42. Remembrance .....	1 50
— op. 43. Recueillement .....	1 50
— op. 45. Childish march .....	1 50
— op. 46. Leggenda d'amore .....	1 50
— op. 67. Primavera .....	1 50
— op. 73. Badinage .....	1 50
— op. 76. Amoroso .....	1 50
— op. 79. Berceuse .....	1 50
— op. 87. Scherzetto .....	1 50
— op. 89. Impromptu .....	1 50

### Chromatische Harfe (ohne Pedale).

**Weigel, Karl.** Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à 2 —

### Zwei Harfen.

<b>Holy, Alfred.</b> op. 13. Festmusik .....	3 —
<b>Poenitz, Franz.</b> op. 65. Fantasie in Ges-dur ..	4 —
— op. 75. Spukhafte Gavotte .....	2 —
— op. 80. Wikingenfahrt. Fantasie i. As-moll ..	4 —
<b>Schücker, Edmund.</b> op. 40. Remembrances of Worcester .....	6 —

### Harfe solo mit Orchester.

<b>Alberstoecker, Carl.</b> op. 3. Konzertstück (Ballade).	
Partitur .....	6 —
Orchesterstimmen ..	10 —
Solostimme .....	1 50
<b>Huber, Walter.</b> op. 9. Fantasie.	
Partitur .....	8 —
Orchesterstimmen ..	12 —
Solostimme .....	2 —
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur .....	5 —
Orchesterstimmen ..	8 —
Solostimme f. Harfe ..	1 —
<b>Parish Alvars, Elias.</b> Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur .....	5 —
Orchesterstimmen ..	8 —
Solostimme .....	1 —
<b>Poenitz, Franz.</b> op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur .....	16 —
Orchesterstimmen ..	20 —
Solostimme .....	3 —
<b>Zabel, Albert.</b> op. 35. Großes Konzert C-moll.	
Partitur .....	16 —
Orchesterstimmen ..	30 —
Solostimme .....	4 —

Aufführungsrecht



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LEIPZIG ✧ ST. PETERSBURG ✧ MOSKAU ✧ RIGA ✧ LONDON

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# Andante religioso.

W. Huber, Op. 5.

**HARFE.**

*p*

*mf*

*f*

*ff*

*mf*

*f*

*acceler.*

*marc.*

First system of a musical score. It features a grand staff with treble and bass clefs. The music is in a key with three flats. The first measure is marked *f marc.*. The second measure has a *f* dynamic and a *sf* crescendo line. The third measure is marked *mf dim.* and *rall.*. The system concludes with a rapid ascending scale marked *perdendosi*.

Tempo I.

Second system of the musical score, marked *Tempo I.* It continues with a grand staff. The first measure is marked *f*. The system ends with a *pp* (pianissimo) dynamic marking.

Third system of the musical score. It begins with an *acceler.* (accelerando) marking. The first measure has a *cresc.* (crescendo) line. The second measure has a *f* dynamic. The system ends with a *fff* (fortississimo) dynamic marking.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The first measure is marked *fff*. The system concludes with a rapid ascending scale marked *fff*.

Fifth system of the musical score. It begins with a *f* dynamic and a *rall.* (ritardando) marking. The first measure has a *rall.* marking. The system ends with a *ff* (fortissimo) dynamic marking.

Ein wenig bewegter.

First system of musical notation. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The time signature is 3/4. The system consists of two staves. The upper staff begins with a *mf* dynamic and a slur over the first two measures. The lower staff begins with a *f* dynamic and a slur over the first two measures. The music features a mix of chords and moving lines.

Second system of musical notation. The key signature remains five flats. The time signature is 3/4. The system consists of two staves. The upper staff begins with a *mf* dynamic and a *rall.* marking. The lower staff begins with a *f* dynamic and a *rall.* marking. The system concludes with a 3/4 time signature change.

Third system of musical notation. The key signature remains five flats. The time signature is 3/4. The system consists of two staves. The upper staff begins with a *ff* dynamic and a *marc.* marking. The lower staff begins with a *ff* dynamic and a *marc.* marking. The system concludes with a 3/4 time signature change.

Fourth system of musical notation. The key signature remains five flats. The time signature is 3/4. The system consists of two staves. The upper staff begins with a *fff* dynamic and a *pesante* marking. The lower staff begins with a *fff* dynamic and a *pesante* marking. The system concludes with a 3/4 time signature change.

Fifth system of musical notation. The key signature remains five flats. The time signature is 3/4. The system consists of two staves. The upper staff begins with a *fff* dynamic. The lower staff begins with a *fff* dynamic. The system concludes with a 3/4 time signature change.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has four flats. The system begins with a *ff* (fortissimo) dynamic marking. A *pp* (pianissimo) dynamic marking appears at the start of a long, sweeping melodic line that spans across both staves. This line is marked with a *gliss.* (glissando) instruction. The system concludes with a single eighth note marked with an accent (^).

Second system of the musical score. It continues the long, sweeping melodic line from the first system, which is marked with a *gliss.* instruction. The line is divided into two phrases, each spanning across the grand staff.

Third system of the musical score. It continues the long, sweeping melodic line, marked with a *gliss.* instruction. Below the staff, the lyrics "ac - - - ce - - - le - - - ran - - - do" are written, aligned with the notes.

Fourth system of the musical score. It continues the long, sweeping melodic line, marked with a *gliss.* instruction. A *fff* (fortississimo) dynamic marking is placed below the staff. The system ends with a note marked with an accent (^).

Fifth system of the musical score. It continues the long, sweeping melodic line, marked with a *gliss.* instruction. The system concludes with a *pp* (pianissimo) dynamic marking and a note marked with an accent (^). The word "perdendosi" (fading away) is written below the staff. A final note is marked with an accent (^).



First system of musical notation. The treble and bass staves contain melodic lines with triplets and slurs. Dynamics include *mf*, *rall.*, *f*, and *mf*. Chordal indications  $H^b$ ,  $D^b$ ,  $C^b$ , and  $A^b$  are present. The phrase *perdendosi* is written at the end of the system.

Second system of musical notation, marked **Tempo I.** The treble and bass staves feature dense, rapid sixteenth-note passages. The dynamic *ff* is indicated at the beginning and end of the system.

Third system of musical notation, continuing the dense sixteenth-note texture. A *5* (quinta) fingering is shown in the treble staff. The dynamic *ff* is present at the end of the system.

Fourth system of musical notation, continuing the dense sixteenth-note texture. The dynamic *ff* is indicated at the beginning of the system.

Fifth system of musical notation. The treble and bass staves have sparse chords and single notes. The bottom two staves (likely for a second piano) contain a continuous sixteenth-note accompaniment. The dynamic *ff* is indicated at the beginning of the system.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains four measures of music, primarily consisting of chords and single notes, with a fermata over the final measure. The lower staff is in bass clef with the same key signature. It contains four measures of music, featuring a continuous sixteenth-note scale in the right hand and a bass line in the left hand. A fermata is placed over the final measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats. It contains four measures of music, including chords and a long, sustained note in the final measure. The lower staff is in bass clef with the same key signature. It contains four measures of music, featuring a continuous sixteenth-note scale in the right hand and a bass line in the left hand. A fermata is placed over the final measure of the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats. It contains four measures of music, including a triplet of eighth notes and a long, sustained note in the final measure. The lower staff is in bass clef with the same key signature. It contains four measures of music, featuring a continuous sixteenth-note scale in the right hand and a bass line in the left hand. A fermata is placed over the final measure of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats. It contains four measures of music, including a triplet of eighth notes and a long, sustained note in the final measure. The lower staff is in bass clef with the same key signature. It contains four measures of music, featuring a continuous sixteenth-note scale in the right hand and a bass line in the left hand. A fermata is placed over the final measure of the lower staff.



### Violine und Harfe.

Alberstoetter, Carl. op. 7. Romanze . . .	2 —
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eifler	2 —
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade . . . . .	2 —
Oberthür, Charles. Fantasie über „Auld Robin Gray“ . . . . .	1 50
Poenitz, Franz. op. 79. Am Strand. Fantasie	5 —
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 —
— op. 52. Schelmerei. Scherzo . . . . .	1 50
— op. 69. Romanze in F-dur . . . . .	1 50
Tedeschi, L. M. op. 28. Serenade . . . . .	2 —
Verdalle, Gabriel. op. 18. Larghetto . . .	2 —
— op. 24. Rêverie . . . . .	1 50
— op. 26. Cantilène . . . . .	1 50
— op. 29. Chant d'amour . . . . .	1 50
— op. 30. Mélancolie . . . . .	1 50
— op. 32. Pleurs et Rires . . . . .	1 50
Wilm, Nicolai von. op. 156. Duo . . . . .	2 50

### Violoncello und Harfe.

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer . . . . .	1 50
Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 —
Hopf, Hermann. op. 2 No. 1. Albumblatt	1 50
— op. 2 No. 2. Gavotte in A moll. . . . .	1 50
Huber, Walter. op. 13. Fantasie . . . . .	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“ . . . . .	1 50
Stahl, Ernst. op. 49. Gedenken. Elegie	2 —
Sulzer, Joseph. op. 26. Idyll (im Volkston)	2 —
Tedeschi, L. M. op. 33. Impromptu dramatique . . . . .	3 —
Verdalle, Gabriel. Meditation . . . . .	2 —

### Flöte und Harfe.

Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier . . . . .	3 —
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.	
Schönicke, Wilh. op. 30.	
No. 1. Canzonetta . . . . .	1 50
No. 2. Seguidilla . . . . .	2 —

### Cornet à Pistons u. Harfe.

Böhme, O. op. 23. Soirée de St. Petersburg	2 —
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### Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe. . . . .	2 —
Heinisch, Victor. Elegie für Violine, Violon- cello, Harfe und Harmonium . . . . .	3 —
Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe . . . . .	3 —
Kienzl, Wilhelm. op. 53. Abendstim- mungen. Drei Stücke für Streich- orchester und Harfe.	
No. 1. Harfners Abendsang.	
Partitur . . . . .	2 50
Stimmen . . . . .	2 50
No. 2. Ave im Kloster.	
Partitur . . . . .	2 50
Stimmen . . . . .	2 50
No. 3. Serenade.	
Partitur . . . . .	2 50
Stimmen . . . . .	2 50
Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel . . . . .	2 —
Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe . . . . .	3 —
Oelschlegel, Alfred. op. 144. An die Madonna. Sechses Trio für Violine, Violoncello und Harfe . . . . .	2 —
Snoer, Johannes. op. 35. Preghiera für Violine, Violoncello und Harfe . . . . .	2 —
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe . . . . .	2 —
Trneček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe . . . . .	3 —
Weber, Otto. Ein Traum für Violine, Violoncello und Harfe . . . . .	2 50
— Abschied für Violine, Violoncello und Harfe . . . . .	2 50

### Harfe und Pianoforte.

Alberstoetter, Carl. op. 3. Konzertstück (Ballade) . . . . .	2 50
Zabel, Albert. op. 35. Groß. Konzert C-moll	8 —

### Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang	2 50
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### Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	1 50
Klughardt, August. op. 80 No. 2. Alt- deutsches Minnelied . . . . .	— 60
Müller, Margarethe. Christkindchen.	
Ausgabe für hohe Stimme . . . . .	— 60
Ausgabe für tiefe Stimme . . . . .	— 60

### Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3.	
Jeder Teil kostet gebunden . . . . .	3 —
Komplett in 1 Band gebunden . . . .	8 —
Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge:	
Heft I, Übung 1—25 (ohne Pedale) . .	4 —
Heft II, Übung 26—50 . . . . .	4 —
Posse, Wilhelm. Acht gr. Konzert-Etuden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde	1 50
Schuëcker, Edmund. op. 36. Sechs Vir- tuosen-Etuden . . . . .	4 —
Tedeschi, L. M. op. 36. Al Ruscello Studio di Concerto . . . . .	3 —
Zabel, Albert. Drei große Konzert- Etuden. No. 1, 2, 3. Jede Etüde . . .	2 —
Weigel, Karl. Schule für die chromatische Harfe ohne Pedale. Teil 1 und 2.	
Jeder Teil . . . . .	3 —
Komplett in 1 Band . . . . .	5 —
Elegant gebunden . . . . .	7 50

### Bücher über Harfe.

In zweiter, vermehrter und verbesserter Auflage  
erschien:

**Ein Wort** an die Herren Komponisten  
über die praktische Ver-  
wendung der Harfe im  
Orchester von ALBERT ZABEL . . . Mark 1.60.

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